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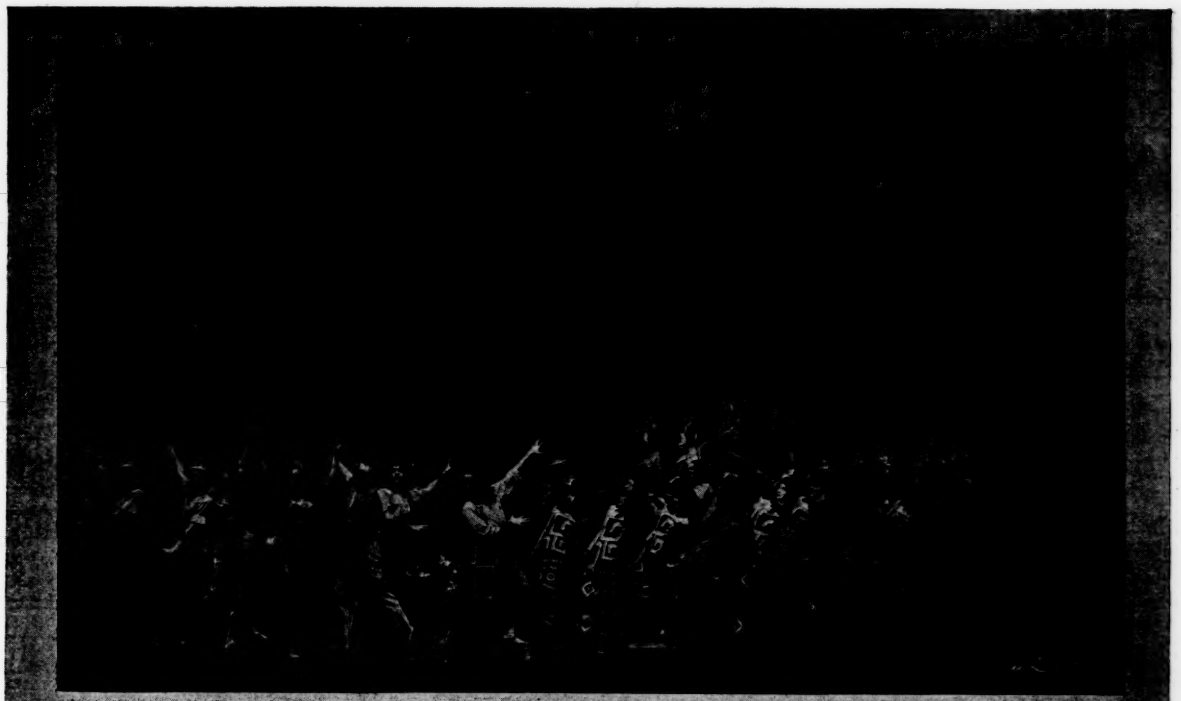

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• **PRO and CON . . .**

Dear Miss Howard:

I am taking this opportunity of writing to you in regard to the series of articles written by Mr. Julian Francesco which have been appearing in your magazine "The American Dancer."

The statement that he makes, saying that I made a speech to the company and stating that the Impressario skipped out with the entire financial receipts and that the company was stranded in South America is *absolutely untrue,* as I was in the United States at that time. Statements such as these are very damaging to my business and to my reputation and this article gives false opinions and are of shocking misrepresentation and are inaccurate facts. I shall appreciate it greatly if you will kindly reproduce this letter in your next issue of your magazine in justly justification.

The following are the exact and true facts.

The first time that the Pavley-Oukrainsky Ballet appeared in Mexico City was in 1922, the tour being booked by Mr. Jose Mojica and at that time I have not heard of the existence of Mr. Francesco. He was engaged by our organization some time in 1924 and his first engagement out of the United States with our ballet was the South American tour booked by Mr. Fortune Gallo.

Our opening performance in South America was in San Paulo. We opened with the Ballet *The Dance of the Hours,* followed by a Dutch divertissement. Mr. Francesco writes, there was nothing outstanding and our success was like we had received in the States when on the contrary, our success was sensational. At the close of the first ballet we received many curtain calls and sent the company to the dressing rooms to change for the Dutch number. Mr.

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Pavley, myself and the premieres continued to take calls. The company returned to the stage ready for the Dutch number. The applause continued growing larger than ever. The situation became embarrassing and we had to repeat the opening ballet. The company had time to change a second time into the *Dance of the Hours* costumes before the applause was stilled. Nothing unusual as a success according to Mr. Francesco. We prolonged our stay as long as we could and left for Santos. We stayed in Santos a short time and then went to Rio where we were also marvelously received. From Rio we sailed for Montevideo. This was not a cattle boat but a small boat for a short trip in order to have no lay offs for the company. There was only a one cabin deluxe on this boat which was occupied by the late singer Claudia Muzzio who came from Italy on this boat on her way to Buenos Aires where she was to sing with the Colon Opera. We, and the entire company were together in the same class. In Montevideo we opened to rather a small house but the public was most generous to us and the press most enthusiastic and the houses increased each day. The Diaghileff company had played there previouly when Nijinsky was very known. The El Siglo of June 22, 1924 wrote "But the great moment of the night was undoubtedly the presentation of Oukrainsky in Moussorgsky's Persian Dance. *La Jeunesse* qualified Oukrainsky as a 'Male God' and superior to Nijinsky and really this French critic does not exaggerate. It is impossible to find a more perfect masculine body with a more perfect structure, of more pure lines, and with more absolute control of the muscles. Everything is harmony and rhythm and without apparently forcing himself, in that marvelous artist we see the most perfect expression of the Russian dance up to date." I have never used this notice in my advertising, judging it too pretentious. My press books are at your disposal any time for verification.

From Montevideo we left for Rosario and after played La Plata. In La Plata, which is more or less a beach resort and where the season is reversed, the summer was very cold. I do not object to have given Mr. Francesco the effect of having an alligator skin because of goose flesh; this can be his personal impression; but an uncalled for remark of that sort should be taken at its real value. But for the true facts: this scene mentioned does not belong to the ballet of the *Temple of Dagon*, which is the Bacchanal from the ballet of *Samson et Delilah*. This scene was included in the *Temple of the Sun*, representing Syrian rituals.

We appeared in Buenos Aires at the Colon Theatre giving a full ballet performance, but I danced only the opening night. Because of the success of our tour the company had their engagement prolonged in every city. According to our contract with Mr. Walter Mocchi, Mr. Pavley or myself had the right to return to the United States to take care of important summer courses, leaving one of us with the company and Mr. Pavley stayed. The revolution breaking out in Brazil and as Mr. Mocchi could not send

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• **PRO and CON . . .**

the Colon Opera to play at the Municipal Theatre in Rio, he had two companies on hand, the Colon Opera and our ballet. For this reason he rented another theatre in Buenos Aires where our company played and joined the two organizations only for gala events like it is mentioned for the Prince of Italy, Humberto of Savoy.

At no time was there any manager running out with the cash, but Mr. Mocchi had two expensive companies playing at the same time in Buenos Aires. He told Mr. Pavley he could not pay the full amount for the return transportation of the company to the United States. At that time I was in South Haven, Michigan, taking care of my large summer course and it would have been quite difficult for me to have made a speech to the company except by radio or television. Mr. Pavley cabled me telling Mocchi had deposited only a small amount on the transportation. Not having the return fare deposited in the bank before leaving for South America, we took an insurance to have the company protected. I cabled $3,000 to Mr. Pavley, borrowed $5,000 giving the insurance as collateral which I wired plus $2,000. In all Mr. Pavley received $10,000 for which I have in my possession all wire and cablegram receipts.

The company played again for a short time in Montevideo, returning to Buenos Aires, leaving and going directly to the United States where I rejoined the company opening at the Century Theatre in New York in a joint combination with the San Carlo Opera. In the fall we again joined the Chicago Opera and at the end of their season only then played Mexico when Francesco was a member of the company, this was in 1925, the engagement being booked by Mr. Fortune Gallo. The company appeared in Mexico City and Pueblo. I do not remember if the Chopin Adagio mentioned was encored or not as there were many numbers repeated. Besides the personal dances of Pavley and myself, the most popular and always repeated were the *Hymn of Joy* by Gann and *Largo* of Handel. In Mexico City we signed a contract with Madam Rassimi from Paris which had her own company playing in Mexico. We returned to the States where I again joined the Chicago Opera while Mr. Pavley was touring the States in a half and half combination of the Pavley-Oukrainsky Ballet and the Manhattan Opera. Mr. Francesco was with Mr. Pavley and the company. Mr. Pavley and the company played at the New York Hippodrome and left for France. When Madam Rassimi signed the contract with us she had planned to have a backer

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• PRO and CON . . .

present the company in Paris on a very large scale. The backer disappointed her so instead of postponing or cancelling the contract by mutual agreement she brought the company to the Theatre Etoile on the Champs Elysee, a very good but small theatre, but absolutely unsuited for ballet performances. She presented Mr. Pavley and our company with her combination in the form of a Revue. Mr. Pavley had to appear under most unfavorable conditions, leaving all of the elaborate scenery in storage and with no room on the stage to dance. To complicate matters more, a celebrated Paris comedian S. G. did not like the idea of sharing the headline with Pavley, tried to arrange a "cabal" by posting some of his friends to make unnecessary noises and spoil the appearance of the ballet. These noisy people were seen after the performance in the dressing room of Mr. S. G. complimenting him. Regardless of this underhanded business the critics like J. de Pavlosky from La Journal which is considered one of the best wrote "The choreography of Mr. Pavley and Oukrainsky is most extraordinary" and praised very much Pavley. The company was changed to a larger theatre, but Mrs. Rassimi not having kept all stipulated clauses in the contracts and as I had not joined the company I wired Pavley it would be better to return to the United States, all returned to the States except Franceso.

I have never heard since of Mr. Francesco and Mr. Pavley is no more to speak and to correct the facts, but I am still very much alive and having with Mr. Pavley created the "First American Ballet" I do not like to see him discredited for future references.

May I thank you again for your past interest and for your many courtesies and with my sincere good wishes for your continued success, I remain,

Most cordially,

Serge Oukrainsky,
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Summing Up

by

RUTH ELEANOR HOWARD

Everyone but dance teachers are doing a good job of "selling dancing" these days. Scan the pages of any magazine of popular appeal and you will find it a veritable stage for dancers of all kinds: Men and women pictured blissfully happy on the ballroom floor as they smile tooth-pastily . . . three year olds demonstrating their lusty good health by tossing off an acrobatic trick or two for the benefit of some cereal or other . . . winsome little embryonic ballerinas staunchly poised on point to prove that "where there is pep there is *iron!*" . . . or exquisite stars of stage and screen ballets permitting the cameraman to catch their most difficult feats from the most interesting angles just because they are first-rate news. Look at Life—almost any issue . . . look at Vogue . . . or any of the daily papers, and on page after page you will see the glamorous story of the dance unfolding to thrill hundreds of thousands of readers to the glorious possibilities of rhythmic expression.

■

And what do the dance teachers do about it? Nothing! More than half the time they don't even see these "build-ups" for their own businesses.

■

Just last month, Life presented four or five pages of dance photographs made at the School of American Ballet and designed to enlighten the public about ballet as a career. There was an opportunity for every dance teacher to get a copy of the magazine . . . post it prominently in the studio for all the mothers to read and learn that ballerinas are not made over night (or just *born!*) . . . that a year's training will not equip their daughters to dance . . . but that as a reward for arduous training over a period of six or seven years they will develop beautiful, lithe bodies and a poise and control of mind and muscle that will make them a hundred per cent more adequate in every walk of life. There was an opportunity for the associations to order reprints of the article and make them available to their members as a mailing piece to be sent to people interested in the dance or even those who merely have children and may not have given it any previous thought, with a well-written letter *selling* the idea of immediate enrollment in a good school. Why didn't somebody do something about it?

■

Too expensive? Such a program could not possibly cost each teacher more than a few dollars for the reprints and letters plus postage and the importance of dance training would be brought home to a hundred thousand people in a most compelling way. And in case anyone wonders: I haven't any stock in Life magazine, but I have a tremendous amount of stock in the dance field as a whole—and so have you, each and every one of you!

■

We are starting a new year and, probably, a new era . . . an era of better times according to all business statistics. Are you prepared to enjoy these improving times? Or are you going to continue to coast? The ballroom teachers are already in the swim for the pace has been set for them by someone with a $100,000,000 advertising budget who never loses an opportunity to "sell" social dancing over the radio, in the newsreel, through newspapers, magazines, and word of mouth. And don't be deceived . . . if you are a ballroom teacher you are sharing in the benefits of that campaign just as much as he is, for every ballroom teacher is a silent partner in so far as advertising benefits are concerned. But in ballet and tap and other dance departments the partners are *all* silent . . . with the result that the public thinks they are sleeping so soundly it tiptoes past.

■

This is America's golden age of the dance and it is high time we all awakened to the opportunity that faces us. Let's start 1941 with the determination to make it a banner year! It will take all of us, pulling together to make any program effective, but THE AMERICAN DANCER has plans and is willing to lead the parade if the rest of you will signify your willingness to march . . . and share in the pot of gold. And this doesn't mean *just* the DMA . . . or *just* the Chicago Association . . . or *just* the teachers in the Middle-west or South . . . it means everybody for everybody's good! This is not the time to sit back and say "let George do it" or "there'll be enough others, I won't bother" . . . it is a time for action! All those who want to know where that pot of gold is, signify by writing in and saying "I" —and we'll strike up the band for a

Happy and Prosperous 1941!

Ballerina Made to Order

By MARGERY LUCE

ALTHOUGH Hollywood studios have access to the many specialized talents of professional men and women, the star of a production is frequently called upon to act in some highly technical field. Our favorite stars have become expert horsemen, sensational night club singers, skillful skaters, or spectacular dancers, as challenged by the script.

Loretta Young is now faced with the problem of becoming a fictitious Pavlova in her forthcoming picture, tentatively named *Ballerina,* an adaptation from a best seller of three years ago by Lady Eleanor Smith. To accomplish a successful portrayal, Miss Young must become a dancer of technical perfection, as well as of interpretative brilliance—at least it must appear so on the screen. The final responsibility for this effect lies in the dramatic talent which has earned so much success for Miss Young, in the direction and staging of the dances themselves (the dance director), and in the assistance the medium of motion picture technique can give.

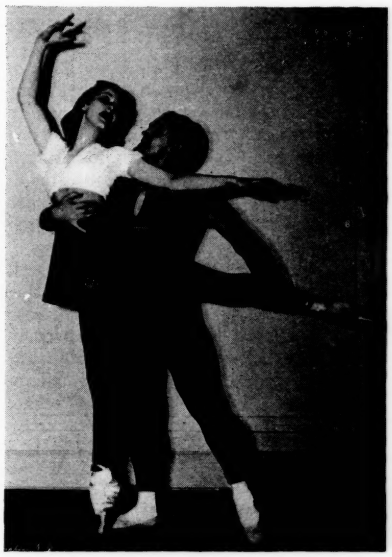
Sergei Temoff, a recognized teacher with wide experience in the motion picture industry (he has acted, danced in over fifty productions under the direction of such masters as Balanchine, Adolph Bolm, and Chester Hale, and he has himself directed dance sequences for a number of pictures), has just recently undertaken to prepare Miss Young for this role. Obviously, six weeks of intensive training (for that was the period of time which could be spared) cannot create a ballerina. However, six weeks has equipped Miss Young to do what will be expected of her before the camera.

Of course, Miss Young is exceptional. Few people could have accomplished as much as she has in that length of time. Few people could have shown as much development in *six months.* (This, asserts Mr. Temoff.)

Loretta Young had had the weekly dancing lesson during her earlier childhood. She and her younger sister learned their first, second, and third position from Ernest Belcher. But, as so often happens in the course of growing up, dancing lessons were abandoned for "more important things." Shortly after, Loretta Young embarked on a Hollywood career, and as success attended her, the leisure moments in which she might have devoted some time to dancing disappeared.

With her first lesson, however, those past impressions did return, and familiar terms and expressions helped to overcome the awkwardness and bewilderment one so often experiences on the eve of some new enterprise. Besides this slight technical background, Loretta Young had the advantage of being unusually responsive, not only to direction, but to moods and subtleties, of possessing much natural grace, and of being physically well adapted to meet the requirements of a dancer. Spontaneous facial expression, graceful arms and hands, long, well shaped legs, and strong, high insteps are natural assets.

Perhaps, most important of Miss Young's advantages is her experience as an actress. Work under the finest directors in Hollywood has developed a quick understanding and reaction to the problems presented to her. The dramatic potentialities of a situation are immediately apparent to a good actress. This aptitude, it can be easily seen, would relieve the instructor of much responsibility. Mr. Temoff had only to explain a movement in terms of its dramatic elements to Miss Young to be rewarded with an appropriate expression, a precise bit of timing, or an emotionally significant gesture. Grace, poise, charm, and timing, so necessary before the camera, reveal themselves unconsciously in a technically perfected step.



LORETTA YOUNG *with her teacher,* SERGEI TEMOFF

And so, Mr. Temoff, aware of the impossibility of staging, ahead of time, dance sequences which would appear in the picture, outlined a program which would give Miss Young as much technical mastery as possible in six weeks, and which would include a fairly complete synopsis of dramatic situations.

Bar exercises, arm work, and such, became part of the daily routine; different styles of dancing were demonstrated, and fundamental movements expressing diverse moods were studied; several dance patterns were perfected; and Miss Young was considered ready to start actual work on *Ballerina.*

Hollywood will, of course, have a few tricks up its sleeve. Lighting effects, closeups, controlled timing, illusive angles, will all play their part in accomplishing a finished performance. On the other hand, the complexities of motion picture technique present added problems to the dance director. Seldom does he know beforehand the amount of space or the background with which he will have to work. In advance, he knows only the style of dance to be performed, and the impression to be created. Therefore, he sets, as a rule, only the entrance and exit, with incidental movements; and later, develops the number on the set.

There are numerous movements impossible or not effective within the range of a movie camera. Seldom is there room enough for high leaps; fast pirouettes are likely to appear mechanical; and big movements lose impact. Adagio movements are, perhaps, the most successful. Cutting demands expert advice from the director. He must achieve a successive flow of dance patterns with no apparent interruptions for closeups or continuity of plot.

Hollywood is ambitious, and particularly so, in attempting to portray the brilliance and genius of a dancer created by Lady Eleanor Smith. The parallel between *Ballerina* and the life of Pavlova is apparent, and criticism and comparisons might have been born if Hollywood had cast a contemporary ballerina in the role. It was better to create a "synthetic" ballerina, by combining the ingredients which make Miss Young inherently a gifted artist, and the talents of experienced directors and skilled technicians.

Flights Beyond the Horizon

with **RUTH ST. DENIS**

First of a series of interviews with famous contemporary dancers

By **HENRIETTE BASSOE**

DEEP IN THE hearts of great people, there is an active geyser of beauty pulsing forth ideals and dreams more wonderful than can be adequately expressed, much less accomplished, in one lifetime.

Ruth St. Denis is one of these people. Behind her sophisticated smile and laughing eyes, lies a soul filled with visions steeped in rhythmic religion. Her ideas are so many that she bubbles over, as she talks, with a youthful enthusiasm that is a charming complement to her significantly white hair.

The first day I called on her, Miss St. Denis was busy with her daily practice hour. She still keeps her body in trim, taking all the body bends and turns along with her young adopted family —her rhythmic choir.

With a few beads of perspiration still on her brow, Miss St. Denis invited me into her studio and placed her little modern magic lantern on the piano. Not being aware of how many times I had been in her audience and seen her exquisite work with Oriental and Western religious dancing, she flashed beautifully colored still pictures on the wall for me to see. They brought back memories of her Oriental ballets which I had enjoyed years ago in the theatre. And the stained glass effect of her rhythmic choir on the Altar of Calvary Church, New York, reminded me of the rhythmic Christmas and Easter services that had effected my personal realization of religion.

It is sometimes difficult for modern dancers of the theatre and ballroom to visualize the function of a rhythmic choir as part of a church service. Also this so-called "dancing in church" is frequently misunderstood by the average person who has seen little or none of religious dancing.

Although dancing was originally a means of worship, it has gone through so many periods of degradation and ostracism in history that it has had a difficult time returning to its rightful place among the arts used to exalt the spirit and focus and attract the attention of people toward God.

Ruth St. Denis has chosen to spend her energies for the rest of her life to teach the spiritual beauty of religious dancing and to place it on an equal plane with the rest of the arts used for ecclesiastical beatitude. She feels that she is personally too limited to accomplish great work in her lifetime. But she is making every effort to sink the idea into enough minds so that the day will come when the church can compete against worldly attractions in making its impression for a good life upon the people of this world.

I asked Ruth St. Denis to tell me of her most heartfelt ideal for the development of a religious dancer. Her answer was that "each dancer should recognize himself and herself as the temple of the living God."

The source of this philosophy is from her close association with the religious dancing of India which has principles so superior to those of our Western world that we would do well to research there for a rich religious culture of symbology and physical technique. Naturally such a culture would have to be adapted to our Western and modern thinking.

To illustrate this point, I shall tell you of our conversation on another day at tea-time when Ruth St. Denis also had as her guest Sumita Devi, a charming Hindu dancer who came from the school of Tagore in India called "Shantinikentan." That is the same school where Shankar learned his exquisite art of religious Oriental dancing and its related arts.

Sumita Devi told of their personal discipline in the school. It was a rigid routine of mental and spiritual education with the strict discipline of the body.

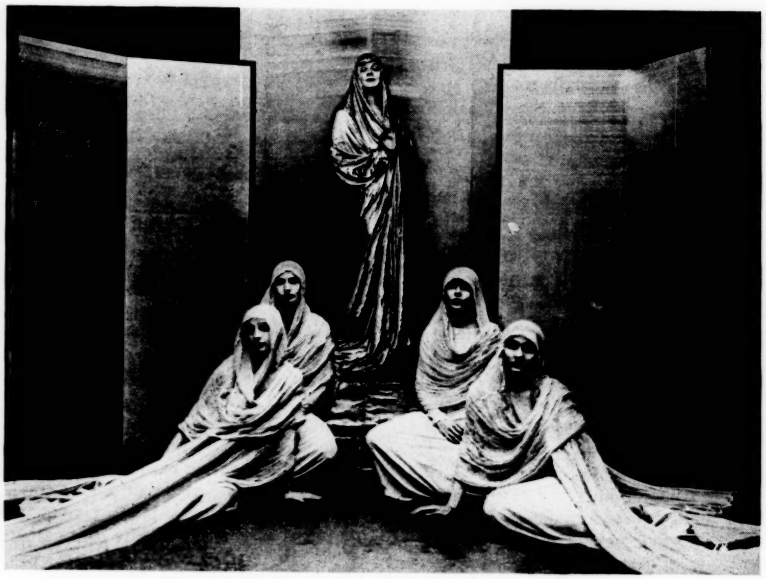
"That," said Ruth St. Denis, "is the pattern upon which I wish to build an American school of religious dancing."

Her concept would include a balanced education of spiritual and academic knowledge on the one hand with a physical and artistic training on the other. They would research into the symbolic culture of all ritual to learn how and why it was evolved. This would be paralleled by bodily techniques which were based upon proved methods used in all the schools of the dance—past and modern. This, however, would be but a mere beginning for a creative unfoldment for quite new types of movement and ideas relative to religious consciousness.

In addition to this, Ruth St. Denis dreams of an ideal temple which will have the ecclesiastical grandeur of a French cathedral combined with the most modern mechanical aids to showmanship. Wilfred's color organ must be a part of the artistic renditions of this temple. "He," Ruth St. Denis says, "is one of the prophets of the new age."

The application of theatrical experience to the making of a successful religious presentation may be a little confusing to the layman unless he thinks of fundamentals. The basic knowledge of theatre processes may be used in ecclesiastical patterns with the language and symbology of religion.

(*Continued on page 22*)



A religious theme portrayed by RUTH ST. DENIS *and members of her group*

Style

By DONALD SAWYER

Illustrations by EVELYN CAROLL

THE QUESTION recently arose as to what constitutes style in ballroom dancing. In analyzing the dancing of a number of couples on a public dance floor, one is struck by the great difference in their appearance. Some couples stand out from the crowd, not so much due to their dress, or good looks, or intricate patterns of steps, but because they seem to have that almost indefinable something called, "style."

The same is true of exhibition or solo dancers. How often does one see a professional dancer who may be technically perfect, but who seems to lack that inward attribute which makes for style!

In search of the correct explanation of the word, we first delved into the dictionary. As applied to dancing, we found that style means, "Manner of conduct or action; mode of expressing thought; mode of presentation; execution, or performance, as in music or in any art or work."

The idea of what constituted style in ballroom dancing became so intriguing that we decided to ask a few friends their opinion on the subject. Their answers were illuminating and instructive.

Addi Prohaska, the staff pianist at Angel Cansino's studio, and a concert pianist in her own right, believes that style is "quiet movement and simplicity in what a dancer wears and does."

Stephen Henle, one of America's foremost dress designers, says that "Style is fashion, and fashion is style." He adds that "Styles vary in different countries, so that what might be considered correct in one country might be considered incorrect in another part of the world." He believes that this applies to dancing, as well as to his own particular métier. That is quite true, for when the "Shimmy" was popular in America, . . . "Le Sheemee" as done in Paris, was merely a little complicated twisting step, as done by the French, with no shoulder movement at all.

Irene Roudakoff, one of the foremost teachers of dancing in Hartford, Connecticut, thinks that "Style consists of

individuality. Also that the poise of the head and shoulders are a most important factor in denoting style." She said that she thought that the upper part of the body, particularly, expressed style. In fact, Miss Roudakoff has a most amusing expression in regard to dancing, which shows that she has certainly given more than a little thought to style, in connection with her pupils. She discusses posture and poise with her pupils and ends with the questions, "How do you look Beer Barrel Polka? How do you look Rumba? How do you look Conga?" etc., meaning, of course, what are the distinguishing characteristics of these different dances. We were very amused by that expression, and like it, as it is so short and to the point.

We also asked Anice Ives, who has a radio program, "Every Woman's Hour" on Station WFIL in Philadelphia, what she considered the most important element of style, and she replied, "Individual expression from within."

Mrs. Roswell Magill, former member of the official Washington's President Roosevelt's Society was caught completely unawares when asked to express her opinion, during a lesson, and quickly replied, "Gosh! It's the 'je ne sais quoi!'" We think that she hit the nail right on the head in a very few words. She also feels that style has an emotional quality.

Ruth I. Byrne, one of Boston's premier teachers, who recently made a flying trip to New York for a teachers' meeting, told us that style to her meant "posture, poise, and refinement." She continued, "While one doesn't want to develop a complex about it, one wants to feel that he is as good a dancer as the next one. Also, to have style, one needs a feeling of airyness—or of floating—and not of thinking of (the inevitable) One-Two-Three."

Miss Byrne recited a very beautiful quotation, which we both thought expressed the idea of style perfectly, namely, ... "Two men looked through

(*Continued on page* 21)

Danseur

THE STORY OF

MY DANCING DAYS

by JULIAN FRANCESCO

After a hectic few weeks in Paris the company returned to the United States but I remained behind. The day after their sailing, an intense loneliness possessed me and I decided to visit the American brothers to whom my friend of the boat had given me a letter of introduction which had already started a delightful friendship.

After signing a complete release from further responsibility for him, I left. My days with the Pavley-Oukrainsky ballet were over. I faced the future alone in Paris, stranded in a foreign country among strange people whose language I could hardly understand. The few francs I had in my pocket would last one or two weeks . . .

The next day an intense loneliness possessed me when I realized that the entire company had sailed for home, leaving me behind. I decided to again visit the American brothers who had so kindly befriended me.

After telling them of my encounter with the Apaches, they suggested that I move into a charming little hotel in the Rue de Bourganville very close to the tomb of Napoleon and within walking distance of their studio home.

After my two suitcases had been moved I started out in earnest to find a job as danseur in—of all places—the great, traditional Paris Opera!

Ballet master Leo Staats told me upon my first interview that there were no openings for foreign dancers. Entrance into the ranks could only be made through the yearly examinations. M. Staats, however, had an Ecole de Danse of his own. Undaunted, I enrolled in his classes in the vague hope of proving to him my qualifications for membership in the great French Ballet itself. The result of the first lessons only proved to Leo Staats, and incidentally myself, that I still had a great deal more to learn about the difficult technique of traditional ballet. I had not only to learn this difficult technique, but also to execute it perfectly and flawlessly before I could hope for admittance into the Paris Opera Ballet. This was, in my case, impossible. I simply did not begin my dance training early enough to ever achieve the perfectly turned-out positions demanded by the exacting standards of the French Ballet.

Many of the young stars of the Paris Opera attended the morning professional classes in which I studied. Watching them perform difficult technical feats so easily and naturally, my amazement at their virtuosity was never ending. Their constant attention to the fine technical details without ever losing the "grand manner" made the dancing of these young stars seem actually phenomenal. Previous to this I had thought my own dancing passable, if not excellent. With each class I continued to discover how technically hopeless my own performance had been. Soon I gave up all thought of ever getting employment in the ranks of the Paris Opera Ballet.

With considerable difficulty I succeeded in securing interviews with several ladies in charge of the ballet departments of other large theatres in Paris. It was only then that I made the horrible discovery that all the male roles in the ballets outside the Opera were danced exclusively by women. This gruesome discovery eliminated employment for male dancers in every Paris theatre excepting the burlesque shows, still called "Music Halls," in spite of the fact that the "music" had degraded into a cheap piano accompaniment for various nudist tableaus.

During these weeks of job hunting my few francs had been carefully budgeted, but alas—they had, nevertheless, gone their way. Too late I discovered that there were no opportunities for unknown male dancers in Paris.

Living on one scant meal a day in a dingy little French restaurant where the floor was covered with sawdust and the food tasted like it, I discovered that starvation casts a mean shadow over the soul when one gets too close to it.

One day a note arrived from Charles Holman-Black, the American in Paris who had befriended me, inviting me to dinner as soon as I had an unoccupied evening. I arrived for that dinner about three o'clock in the afternoon, feeling hungry enough to eat the entire dinner at once. If Monsieur Holman-Black felt amazed to find a dinner guest arriving five hours ahead of time he was discreet enough not to show it.

After a sumptuous meal, friends dropped in for the evening, among them an artist, M. Durtal.

"I'm looking for a model," casually announced the artist.

"A special type perhaps?" queried my friend Charles.

"A youthful male figure to complete the poster I am doing for Dubonnet."

The conversation, although in French, was not beyond my comprehension. I applied for the job. At ten the next morning I posed as the "Spirit of Cognac" in an abbreviated costume typifying a Demon of Fire. This gave me an idea for a Fire Dance that I believed would appeal to the novelty loving French theatre-goers. With the money earned from modeling I bought the necessary costume material and began sewing it together in my spare time. When *Danse du Feu* was ready I told M. Staats, the ballet master of the Paris Opera, about it.

"The idea is good," M. Staats said encouragingly. "If the dance is also good I can get you an engagement at the Folies Bergères. Come tomorrow. I will see it."

My spirits soared. I knew the dance would be a sensation. Though I fell short of technical perfection I could perform such a dance with enough spirit, youthfulness, and abandon to make it outstanding. In good training, my elevation had improved as a result of my enforced diet. An engagement at the Folies Bergères would end the uncertain state of poverty into which I had fallen.

My Fire Dance costume startled the French Opera ballerinas when I appeared in it, ready to dance for M. Staats. I warmed up vigorously at the *barre* in preparation for the audition.

"Go upstairs to the studio above," said M. Staats. "I'll be up to see your dance in a moment."

I raced up the stairs. Time passed. Waiting impatiently for the famous French Mâitre de Ballet, I gazed out of the open windows at Paris. Springtime in Paris! The world never looked so beautiful, nor so promising.

A French "moment" is likely to be extended indefinitely. I sat down to preserve my strength. A cool breeze blew in from the open windows. When M. Staats eventually burst into the room he exclaimed, "Sorry to keep you waiting. Let me see this number you spoke about. I have much to do today."

The pianist pounded out the opening bars of the music. I sprang into action with the twelve foot "flames" twisting and circling about like real fire as I danced. To make the audition a certain success I put every ounce of strength and energy I could muster into the dance. I flew about the studio like a demon possessed. Two *grand tour jetés* finished the routine in a blaze of flying flame. I executed the first one with the feeling that M. Staats must be greatly impressed, went up into the second one higher than I had ever jumped before . . . Crash! . . .

When I recovered consciousness M. Staats was bending over me while the pianist ran toward me with a bucket of water. My left ankle was swelling up like a balloon. I had landed on the top of my arched foot, turning it under with the result that my foot was broken. After the doctor had reassembled and tightly bandaged the foot he pronounced an obituary to my career:

"You will be unable to walk on this foot for at least three months. You will not dance again unless it heals properly. Only complete rest will do that."

Another lesson had been learned. Dancers cannot warm up and then sit down in a cold draft before dancing. The muscles stiffen and the resulting slowed-up muscular reaction may easily lead to a serious accident.

My American friends stepped into the role of good samaritans during the months required for the ankle to recover sufficiently for me to walk again. Occasionally, I modeled for M. Durtal. Springtime in Paris passed into summer. When I could walk again I spent most of my time at the Louvre gazing with the admiring throngs into the enigmatic eyes of the original Mona Lisa of da Vinci, studying the enormous living stone statuary of ancient Greek civilizations, and thrilling to the famous transitions to canvas of ballet life at the opera in the room set aside for Degas' masterpieces. Evenings were pleasantly spent driving through the Bois de Boulogne—a fairyland of forests and lakes, formal gardens and mirroring pools.

Among the many foreign dancers who had come to Paris to win the success that had eluded me, I met Naomi, a very interesting girl from Java. Her eyes were impressive enough to stop pedestrians as we strolled together down the avenues . . . they were sparkling, deep, provocative eyes . . . combining the glint of the ferocious beast with the soft sweet look of an adoring mother.

We decided to produce a Javanese ballet together. After considerable difficulty we managed to get six French girls for an ensemble. None of these girls were good dancers, but Naomi set out with undaunted courage to teach them authentic Javanese movements. My role was that of an Oriental god sitting on an elaborate throne who comes to life and begins to dance, first with his arms and hands, then doing a variation in Oriental style across the entire stage. My ankle would support the calm, controlled type of dancing required by the Javanese technique.

(*Continued next month*)

MLLE. UPANOVA, *premiere danseuse of the ostrich group in the Dance of the Hours sequence in Walt Disney's Fantasia*

Baronova As Mlle. Upanova

by ROBERT BARAL

WALT DISNEY had sent through an order that the artists work from the world's greatest ballerina for *The Dance of the Hours.* He requested that the crew saturate themselevs in *entrechat,* elevation and points before tackling this ballet sequence for *Fantasia.*

The master cartoonist did not have anyone especially in mind (so many claim the honor, he said) when that particular inter-office memo was issued. But he did know that for art to conceal art, it had to be darned good. And that meant only the very best dancer.

Col. de Basil's Original Ballet Russe had played Los Angeles before, acquiring hosts of balletomanes in the film colony and up and down the entire West Coast. Those assigned to the Concert Feature (as *Fantasia* was known around the studio practically right up to the time of its Broadway premiere), turned out en masse for the opening night. And it was generally agreed that topping the array of ranking stars in the troupe was Irina Baronova who was No. 1.

Baronova's first appearance that evening was in *Swan Lake,* and that started it. Here was what the Disney artists needed to use as a yardstick. Walt came the next night and approved. He followed her performance, took in the delights of her characterization and immediately set the official okay on her as ideal for a model. But would Baronova do it? (You see Walt knew right from the start that the ballet was to be a mad, satirical affair.) The artists came back a second time, and went backstage. *Le Coq D'Or* had just been danced, and Baronova was still in the oriental garb of the Princess. Her make-up was heavy and exaggerated. However, at the mention of Walt Disney, which really spelled Mickey Mouse to her,—she was all attention. The artists made known their wants, saying they would like so much to work with her on this particular sequence. A time was set for a studio visit, and a request that she bring along her *Swan Lake* costume. This was still in the budding stage of the *Dance of the Hours.*

Baronova thought much about this Ponchielli piece in the meantime. This ballet does not rate too high in the Russian mind, it being considered dated (and that is something where the classics still reign supreme). But to work direct with the Disney people meant a lot to her. The major studios could wait a while.

Baronova had been a Mickey Mouse addict for a long time. In fact, long before she ever came to New York to dance. To a European, Mickey stands for just about everything that is happy and joyful and American. And Baronova had gone so far as to have a little Mickey embossed on her stationery.

Getting back to the Disney visit. The first performance of *Dance of the Hours* was more *Swan Lake* than anything else. It was not so hard though for Baronova to embellish certain movements with more emphasis for the sake of the drawing crew. But for the most part the dance was given in strict character. The satire came unexpectedly later.

Baronova danced the ballet three times. Next a film was shot, giving the staff free access to her famous technique. Parts were repeated time and time again to permit the characterization to seep through. The artists began to get the idea.

A line of girls was imported for the ensemble work and the same procedure was followed.

By this time the Stokowski recording with the Philadelphia Symphony Orchestra had arrived, and the crew utilized the finished disk for final chores. Pencils turned into batons as the music sunk in. A rash of dynamic ballet broke out in the studio. It was nothing to see a sketcher leap from his working table, or another execute a tricky *arabesque* in between drawings. Then with Baronova's style down in film, the entire department became a Burbank version of Theatre Street.

The Ballet Russe' engagement was

(*Continued on page* 22)

IRINA BARONOVA *and* DIMITRI ROSTOFF *pose for a Disney artist backstage after a production of Coq d'Or*

Dance Events Reviewed

by **ALBERTINA VITAK**

ORIGINAL BALLET RUSSE, *Fifty-first Street Theatre, November 6.*

The stars of this company, under directorship of Col. de Basil, are the three original "baby ballerinas" and David Lichine who first came over in 1933, so that this opening night, after a few seasons' absence, seemed somewhat in the nature of their home coming to a large part of the audience as was evident in the enthusiastic applause. This is not to say the dancers did not deserve every bit of it, as their improvement, or development, was tremendous. To further add to the feeling of familiarity, the program began with *Aurora's Wedding,* though with the exception of Tamara Toumanova's startling performance as the Princess, Tatiana Riabouchinska's sparkling presence in the *Blue-Bird,* and the always popular, jolly *Three Ivans,* it was somehow on the dull side, much as everyone obviously wanted to enjoy it. As for that radiant beauty, Toumanova, her dancing has developed phenomenally. To be sure, her style is hard and definitely theatrical, rather than classical and artistic, but she made her dances thrilling even while one was aware of the theatrics. Technically, Toumanova always was strong but is now even stronger. Her *arabesque* was higher and so sustained that the audience spontaneously applauded it as well as the more spectacular feats like *pirouettes* (of seven and upwards) or her fireworks-like finishes, especially in the grand *pas de deux* in which she all but said, "There, that is the way it should be done," or "How do you like that?" Nor can the splendid assistance given her by Paul Petroff be forgotten. His job in this dance must have been like stopping a bullet in flight!

The change in Riabouchinska was mainly in increased maturity of style and showmanship. Her elevation has also increased, if memory serves. Her fluttery style, though even more frilly than before, still manages to be distinctly her own.

That gorgeous, eye-filling pageant, *Le Coq D'Or,* though much less impressive than on the large Metropolitan Opera House stage, was a good opening night choice, with the great Fokine himself there to take a bow. Irina Baronova danced one of her best roles, the Queen of Shemakhan, skillfully with true ballerina dignity. Emphasis was on underplaying, an improvement over the overplaying of which she was unfortunately guilty on the occasion of her recent guest appearances with the *other* company (the one under Massine's directorship . . . isn't it all a bit confusing?). Riabouchinska was again the Golden Cockerel which she danced with much vehemence, perhaps often more vehemence than rhythm, though this might have been due to opening night anxiety.

One of Fokine's best choreographic interpretations of this beautiful Rimsky-Korsakoff music is the Astrologer role which was well mimed by H. Algeranoff.

The most gratifying success of the evening was the development of David Lichine as choreographer. His new *Graduation Ball,* to Johann Strauss music, was clear cut, very dancy, and delightfully amusing, and is sure to be very popular. Its simple story of a ball given by a girls' school for the graduating cadets of a military academy offered excellent occasion for various divertissement, lots of fun and humor, and everyone danced with spontaneity and youthful zest. Lichine's dexterous arrangement is a marvelous blend of reality and caricature, plus his ability to inject acting into dancing. He himself, with a stubborn tuft of hair sticking straight up in the air, danced one of the bashful cadets with complete success. Perhaps, if one thinks about it, traces of Massine's approach can be seen in some few details of choreography, but if so, Lichine absorbed the lessons of his one-time master extremely well.

The ballet has numerous bright highlights. There is a Drummer Dance, expertly done by Nicholas Orloff; a dance-step competition, consisting of trick *fouettés* and turns, spectacularly executed by Alexandra Denisova and Genevieve Moulin; a "version" of Giselle and a Scotsman by Tatiana Stepanova and Michel Panaieff; some cavorting by the Headmaster (Igor Schwezoff) and the Headmistress (Borislav Runanine); and several cleverly mimed and danced comedy bits by a beautiful and "cute" young dancer, Tatiana Leskova.

—*Seymour*

TATIANA RIABOUCHINSKA *looking quite demure in Graduation Ball*

—*Seymour*

DAVID LICHINE *as seen in Graduation Ball*

Riabouchinska, in pigtails, also has a leading part in which she disports engagingly in comic fashion. She is an unusually versatile dancer with real dramatic talent. It certainly was Riabouchinska's evening as she appeared in all three of the ballets presented, though this is not always necessarily an advantage.

Favorable development was also noted in several of the solo dancers familiar from seasons past, notably the exotically beautiful Sono Osato, whose distinctive style is gracefully fluid. Several of the new "names" appear to be most promising and talented, and all are an attractive lot of youngsters. However, it ought to be apparent by now to Col. de Basil, or whomever is responsible, that we in America have quite outgrown the quaint notion that only dancers whose names end in "ova" or "off" are talented. To glance through the list of names of the dancers is to laugh—not an un-Russian one is to be found. Yet we all know there are several Americans, to mention but one nationality "foreign" to the Russians. As a matter of fact, I seldom bother to try to remember these fictitious sounding names; whereas we all know and admire Frederic Franklin (of the Ballet Russe de Monte Carlo), for instance, or our own dancers with honest-to-goodness possible sounding names, such as Graham or Lyons or Conrad or Littlefield or Page, etc.

The Hundred Kisses is one of Baronova's best vehicles (and a delightful ballet as well), and one by which any change in her could be easily measured or detected. Technically, she was about as before, the only difference was in her manner—rather too much glamour of the kind that can be turned on and off, or, take it or leave it. And, although for some it makes a good show, I prefer to leave it. The Baronova of old had more real glamour in the purity and sincerity of her fine work and charming personality. Nevertheless, she, as one of our best ballerinas, is welcome back. I look forward with pleasure to seeing her again in some of her well known and best loved roles.

Later in the season she danced the Princess role in *Aurora's Wedding* with all her former power, purity of classical style, poise, and beauty, and it restored her to glory again.

A second new work by Lichine, *Protée,* to Debussy music, is not long nor large but has strikingly lovely groupings and effective choreographic inventions in slow, simple, neo-classic style to recommend it. It was beautifully performed by five very attractive dancers most becomingly costumed. These Five Maidens, Sono Osato, Alexandra Denisova, Genevieve Moulin, Marina Svetlova and Kira Bounina, offer their prayers to the God Protée, Prophet of the Sea, to learn their destiny but are disappointed when he leaps back into the sea after a brief appearance. Lichine was, of course, Protée and was unusually restrained—that is, until he took the flying leap into the sea—in his portrayal. Truth to tell, Lichine did not do especially well by himself. He is a much more capable and colorful dancer than this role would have you believe.

One of the most exciting and completely successful ballets presented in several sea-

sons was Fokine's *Paganini*—and incidentally, by far one of Fokine's best works within recent memory. Its dramatic story, based on the life and tragic struggles of Paganini, makes it wonderful theatre material for ballet movement, and Fokine has made the most of it. It is full of original touches of the master's hand. To pick out but one, the second scene is sheer beauty with a wonderful solo for a Florentine Beauty who is hypnotically fascinated by Paganini's playing. Riabouchinska danced this role with such technical brilliance and emotional depth that it must certainly be regarded as the finest piece of work in her career. The dance is very quick and exceedingly difficult, although no difficulty was apparent in Riabouchinska's fleet, skillful and thrilling performance of it.

Equally brilliant and praiseworthy was Dimitri Rostoff's characterization of Paganini. Miss Denisova was excellent as the Divine Genius, an interesting role, especially in a sort of adagio wherein she guides the bow as Paganini plays his violin. Also, a Miss Azrova (if I read the program correctly) was lovely as a Divine Spirit.

As a whole *Paganini* is welded together without a break or a flaw, and the few purely theatrical devices are artistically presented. The settings, the striking lighting, and last though not least, the beauty of the haunting main theme of the music (Rhapsody for Piano and Orchestra on a Theme by Paganini, by Rachmaninoff) all share in the strong dramatic force of the work.

Just a word about *Cotillon*—not a new work but one not seen for several seasons. It is considered as one of the best and most typical examples of Balanchine's ultra modern, sophisticated ballet style. It is really puzzling how such an effect of mystery and drama was achieved for, if examined closely, any separate enchainement or dance has no apparent relation to any other, nor even, to go further, any meaning—in fact might be regarded as something just crazy. Yet the total effect of this "nervous" ballet is interesting to the last pose. Incidentally—or naturally—there is one of Balanchine's exotically lovely *pas de deux* danced by the Lady in Black (picturesque Tamara Grigorieva, with Paul Petroff).

The Eternal Struggle introduced a new choreographer to us, Igor Schwezoff, who should not remain a stranger long as his choreography was well arranged with variety of pattern, some lovely designs and steps, and smooth-flowing throughout. Little or no fault could be found with the physical execution by one and all. It was first rate dancing. But emotionally, as a whole, it was just too harrowing with too much suffering and actual wringing of hands. True, its subject, "the struggle of man against the wretchedness and helplessness of mankind . . . misled by Illusion and held up by Obsessions, but through Visions of Beauty and Truth he acquires Will Power and thus becomes the victor"—does require some expression of woe, but it was laid on a bit too thickly. Facetiously, it might be said a little self control would have helped. Of course, the performance of a leading dancer can color or sway a whole ballet and this was very true in this case. Reluctantly, since her work has always been admired heretofore, must the lion's share of blame in overacting (and so perhaps throwing the whole work out of gear) be placed upon Nina Verchinina, who is, nevertheless, welcome back after an even longer absence than the others. She registered such great anguish and suffering that she nullified somewhat her own performance. Perhaps, one can look deeper and find merely over-anxiety to make good, or an attempt, subconscious maybe, to model her role after the now famous beautiful second movement of Massine's *Choreartium* which she formerly danced with such power. Also, although she has identified herself with a very free and full style of movement, she must beware of overdoing it as the effect is now dangerously near to slopping over, though this might be partly due to carelessness about such things as pointing toes or, when pointed, toeing in, which spoils even the most flowing line. Carping I may be, but nothing but the best is expected or accepted.

But back to the good things in the ballet . . . Mr. Schwezoff has been especially successful in the solo variations and in following the music (Schumann's Etudes Symphoniques). The leading male dancer (Yura Skibine) personifying Man, remains on the stage throughout the work—and incidentally, dances his role with feeling and fine skill. The other solo roles were danced by Toumanova (as Illusion), Sono Osata (as Beauty, and a beautiful performance it was, too), graceful Marina Svetlova (as Truth), and Borislav Runinine (as Will). The costumes

DIMITRI ROSTOFF *as Paganini, presented by the Original Ballet Russe*

could be better but all was very well presented.

Serge Lifar was represented by a new short work, *Pavane,* which had dignity, beauty, color, and was surprisingly (as Pavanes can be, and often are, monotonous) interesting. Its executants were Tamara Grigorieva, Irina Zarova, Borslav Runanine, Yura Skibine, and Yura Lazovsky.

Les Sylphides is always interesting to see because of the difference in performances of the well known solo dances. The work was definitely cramped on this stage, but was well danced as a whole by the ballet corps, Roman Jasinsky and Riabouchinska. Anna Volkova is a very capable dancer but lacked phrasing and color. She went through the motions like something that had to be done. Baronova danced the leading role with sensitivity but rather heavily. In leaps and in *tour jeté* her back leg scarcely cleared the floor. In another performance, Toumanova danced the leading role well but stiffly. I wonder if Riabouchinska (who dances the Prelude beautifully) might not be more right in the part?

If there was the slightest hint of the

SONA OSATO *and* YURA SKIBINE *in the Eternal Struggle, as presented by the Original Ballet Russe*

thought in anyone's mind that Lichine was merely lucky in doing such a good job of *Graduation Ball,* it was dispelled, and his attainment of full stature as choreographer granted, by his arrangement of *The Prodigal Son* (to Prokofieff music). As a theatre ballet, dwelling mainly on the theatrical values of dancing and the drama of the story, rather than on technical dance composition, it was brilliantly successful. There was much that was almost acrobatic, though always for the sake of an effect. As a choreographer, Lichine may lack subtlety at times, but never theatrical sense or tremendous vitality. He gave his imagination and sense of humor full play and achieved several outstanding effects, built into sort of *tableau* form, that drew applause for their originality and great effectiveness. But there also were some actions quite daring and of questionable taste that drew gasps and probably will occasion a visit from the local censors. These tableaux have been strung together cleverly. The sections in between are comparatively quiet though there is "something going on all the time" —or at least Lichine, excellent showman that he is, makes it seem so. In other words, through action, no matter what, tension is maintained.

The role of Prodigal is perfect for Lichine who has something very convincingly youthful about him. He also brought his forceful personality, virility of style (even if a *pirouette* doesn't quite come off at times) into domination of any scene.

One point in favor of this ballet and its oft told story is its comparative brevity with nothing in it but the fundamental idea. The first short scene of leaving home and the third of wearily returning are really but prologue and epilogue to the second scene of festivities and orgy which is, in fact, the whole ballet.

Sono Osato, strikingly and becomingly costumed, distinguished herself anew. As the Siren she was the focal point for almost every action with ample opportunity in various adagio and solo passages to display her extremely limber and high *developpés* and her sensuous style. Dimitri Rostoff, Ludmilla Lvova, Sonia Orlova, Boris Belsky, Lorand Andahazy, and Al-

(*Continued on page* 23)

Via The Grape Vine

by **VERITAS**

VERA ZORINA *and* GEORGE BALANCHINE
at a preview of Fantasia

MARIA GAMBARELLI gave her only New York recital of the season at the Washington Irving High School auditorium November 24.

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NEW YORK'S CLUB MARTINIQUE presented its new show November 27, and featured the dancers, Igor and Grace Poggi.

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THE GREEN BAY TREE RESTAURANT, New York, opened the earlier part of November, and though this spot had a slow beginning, it soon was crowded nightly when news traveled of its fine food, décor, and revue intime. Irmgard and Alan, exhibitionists, provide a portion of the entertainment. Incidentally, Rudolph Fisher, the maitre d'hotel, is a brother of Alex Fisher of Harrison and Fisher. Rudolph was also in show business at one time.

•

TAMARA DORIVA, who may be remembered for her bit in the musical, *Revenge With Music,* some years ago, has returned to the tiny Club Gaucho, New York, with her songs and guitar, omitting her Spanish dances, the team of Currito and Coral taking care of that end of it.

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ONE OF THE cleverest comedy dance trios, Rulson, Morgan, and Baro, are amusing the audiences nightly at Leon and Eddie's, New York.

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MARY RAYE AND NALDI, the selected exhibitionists to follow Ramon and Renita at the Copacabana, New York, premiered at that spot December 3. That event seemed to be an occasion in reverse!

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ELAINE AND BARRY, now known as the Barrys, are show stoppers at New York's Beachcomber Club. These youngsters would go further up the "name" ladder if they had more personal poise.

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THERE ARE RUMORS which might turn into actuality. One of the largest booking agencies is considering building one of the most prominent and youngest dance teams in the spot formerly occupied by one of the highest paid duos, now retired. The selection is Estelle and LeRoy.

—*Romaine*
VIVIAN FAY *who late in December returned to New York for an engagement at Radio City Music Hall*

THE MALO TRIO, straight and comedy dancers, are currently appearing in the Panther Room show of the Hotel Sherman, Chicago.

•

BETTY KEETER, a very personable young lady, high-lighted the Club Colonial, Wilkes-Barre, Pa., review with her tap and toe-tap specialties.

•

CAPPELA AND BEATRICE, after filling contracts at the Club Royale, Detroit, and the Netherland-Plaza Hotel, Cincinnati, are going into the Rainbow Room, New York, January 15.

•

THE CHANDRA KALY dancers made their first appearance in Chicago's Chez Paree and they were a tremendous hit. They offered both South American and Hindu dances, but their forte lies in the latter rhythms. Chandra and his two feminine partners held the audience spellbound and completely fascinated with their bizarre picturesque movements.

PAUL HAAKON, the brilliant dancer, is to remain at the Persian Room, Plaza Hotel, New York, until after Christmas.

•

LATHROP BROTHERS and VIRGINIA LEE are also in the Windy City, at the Palmer House. Tops in taps, grace and rhythm describes this act.

•

THE MANAGEMENT of the Arlington Hotel, Binghamton, N. Y., presented the ballroomists, Garron and Bennett, in a two-week engagement. The team opened the spot November 22.

•

THE GIL GALVAN Sans Souci group performed in the Roxy Theatre, New York, stage presentation the last three weeks of November. These three couples danced the rumba, conga, and nanygo in colorful costumes.

•

BRETT AND YOUNG have been kept busy playing all the niteries in their native city, Boston. At present, this exhibition ballroom team are dancing at the Old Harbor House Club in the Bean Town.

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THE EVERGREEN CASINO, Philadelphia club, is featuring Burns and Swanson in its floor extravaganza.

LILLIAN MOORE *in Crocovienne, from a program she is doing with Albertina Vitak*

THE CALLAHAN SISTERS are in their third week at the Hi-Hat, Chicago. A very cute double act with attractive routines and loads of personality.

●

COLLINS AND WANDA were most successful in their engagement at the Philadelphia Hotel, Philadelphia.

●

THE SPANISH dancer, Maria del Carmen, is also performing in the City of Brotherly Love, at the Embassy Club.

●

FAWN and JORDAN are in Reno, Nev. (no, not for marital severance), working at the Tavern Club. At the termination of this assignment they hope to drive back to New York.

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THE STATLER HOTEL, Detroit, has extended the contract of Galante and Leonarda indefinitely.

●

EUNICE HEALY, the tap dancer with the most beautiful legs, and Nick Long, the tap dancer with the dancingest feet, are both delighting the patrons of the new Club Cuba, New York.

●

THE MARTELS AND MIGNON, an outstanding adagio foursome, are currently at the Edgewater Beach Hotel, Chicago. By the way, these young people are a splendid tribute to the fine teaching of Dorothy Donelson of Little Rock, Ark.

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DON JULIAN AND MARJORI are to stay at the Rainbow Grill, New York, for an indefinite time.

●

JUNE PREISSER, the movie starlet, is making a personal appearance tour in the theatres throughout the country. At this writing she is at the Palace, Cleveland.

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TOWN AND KNOTT returned in time for Christmas from six months in South America during which time they danced at the popular Tabirez in Buenos Aires and (lastly) a return engagement at the Copacabana in Rio.

●

ERNEST BELCHER, original dance director to Movieland, made a quick trip to New York to spend Thanksgiving with his daughter, Marjorie, who was to have been starred in the ill-fated *The Little Dog Laughed*. No fewer than five former Belcher students are now in lights on Broadway: Sally Craven, the Crane Twins, the Hightower Brothers, Louis and Bernace, Nadine Gae, and Vivian Faye.

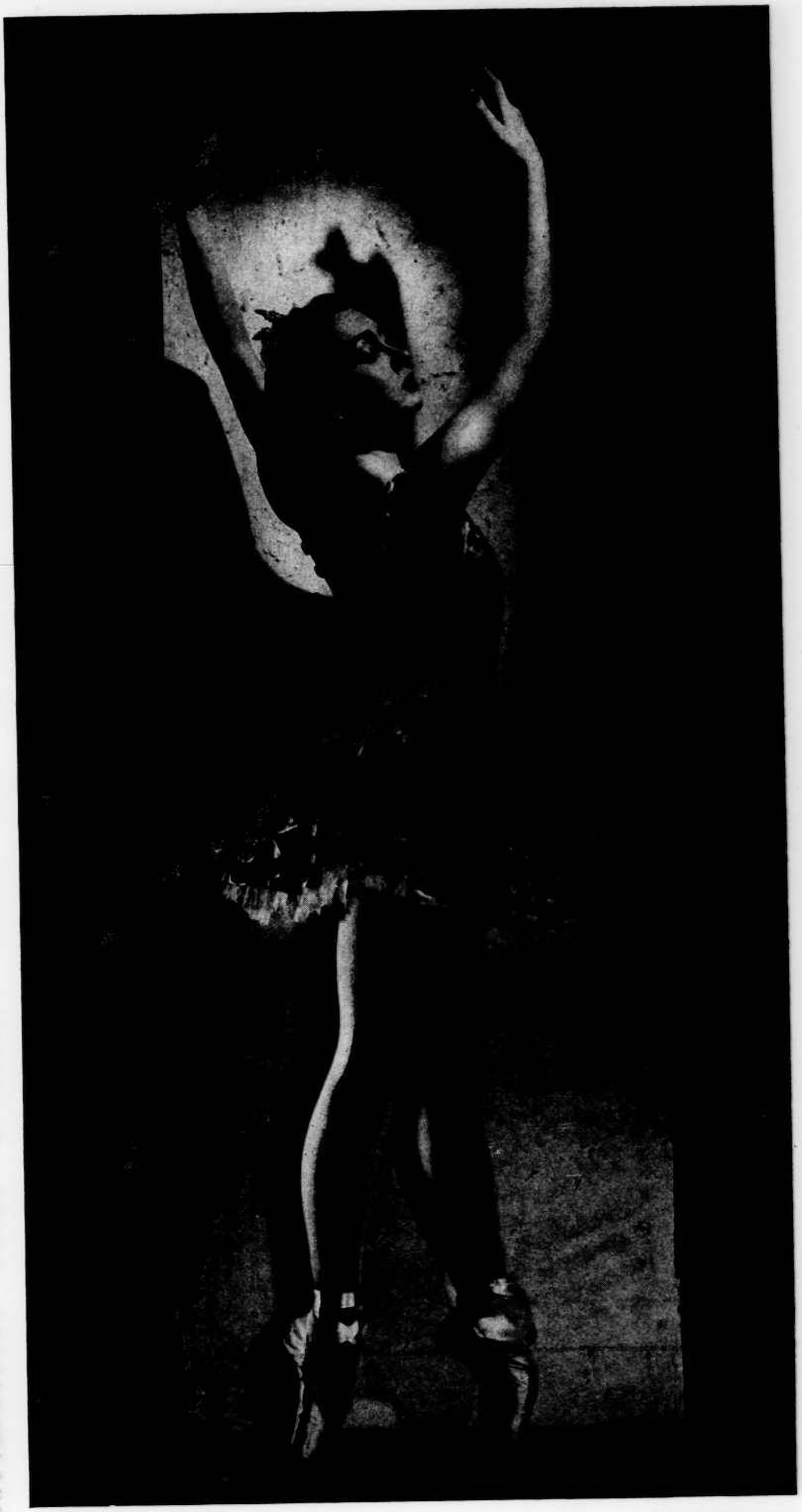
●

ANNA SOKOLOW has just returned from Mexico City where she spends six months every year as dance director under the department of education. While Miss Sokolow is away her group will present the seven ballets created for their use in Mexico.

●

AFTER FOKINE, Balanchine, Massine, Lichine had all been announced at various times as choreographer of the as yet unnamed Dennis King musical, the show is going into production with William Baker as choreographer. Charles Walters is dance director—his first such assignment. Viola Essen has now definitely been announced as ballerina after it had been generally believed that Baronova would be able to effect her release from the original Ballet Russe to appear in the production. Her efforts, Broadway says, only resulted in a $100 per week raise! Not bad!

(*Continued on page* 21)

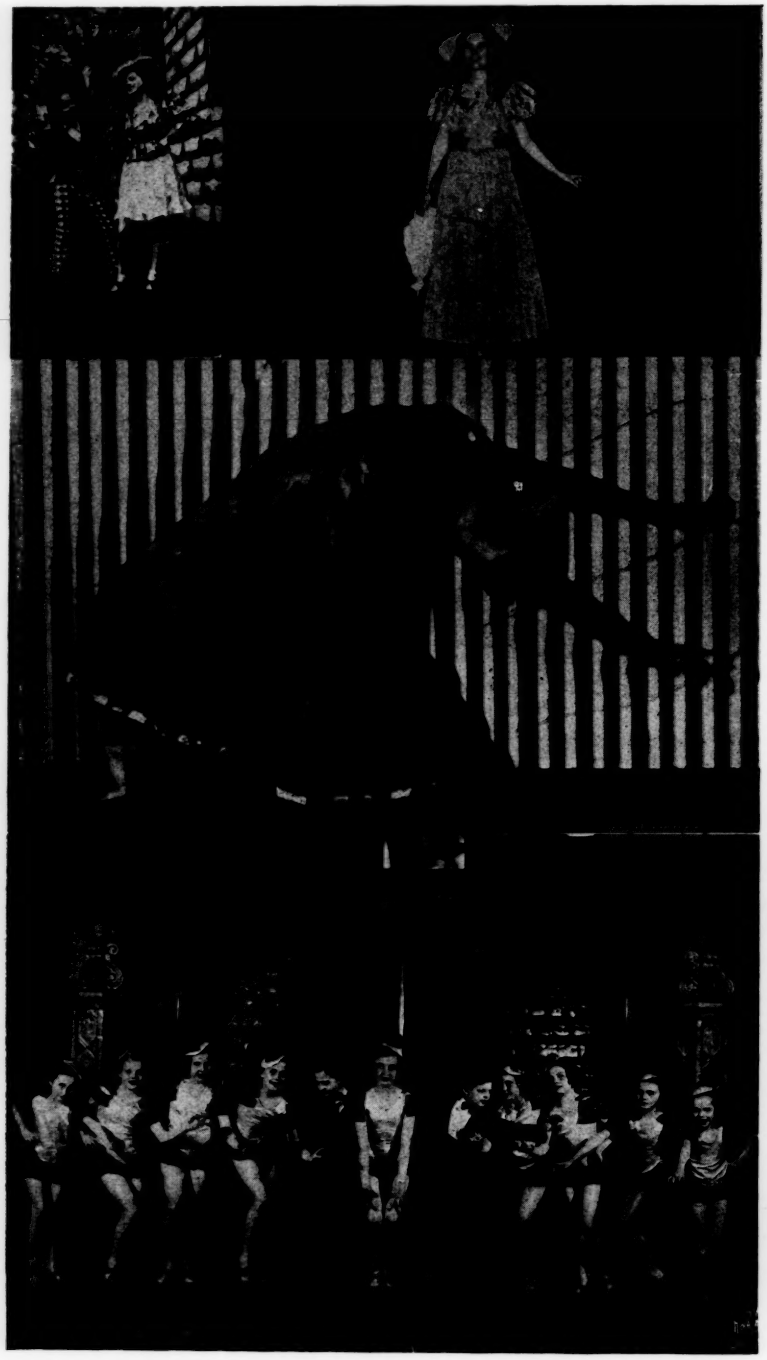


—*Maurice Seymour*

IRINA BARONOVA *in Aurora's Wedding*

★ Honor Roll

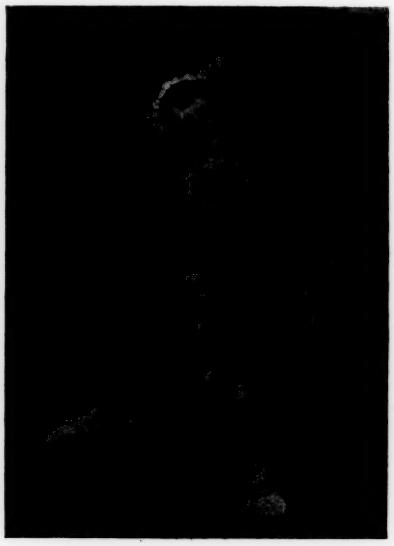
Reading from top to bottom: Gene and Oleta Simpson, KITTY MACDOWELL DANCE STUDIO, *Morgantown, W. Va.; Miriam Shannon, of Dorchester, Mass., who was coached for the leading role in the Nat Hall Cabaret at the Meetinghouse Hill Church by* LILLA-FRANCES VILES, *of Hyde Park; Miss Helen Schlafer, of the* GLADYS BLISS SCHOOL, *in Rochester, N. Y.; and a tap class from the* PETROFF SLABY SCHOOL OF DANCING, *which appeared at a children's party at the Tower Theatre in Milwaukee, Wis. From left to right they are: Mary Lois Goodman, Jean Rausch, Janice Dahlheimer, Jean Sigwalt, Duane Glaubitz, Gloria Rogahn, Anthony La Porte, Mary Margaret Schultz, Lois Carol Loesch, Jean Friese, and Diane Gleissnert.*



Student and Studio

• NEW YORK, N. Y.—The Vilzak-Shollar School of Ballet effected a tie-up late in November with producer Alex Garber. Choreographer Tony Mendez has selected sixteen of the school's regular students for a vaudeville tour, which is scheduled to open the latter part of this month. While the Monte Carlo Ballet Russe played in New York, many of the dancers attended classes regularly, among whom were: Alexandra Danilova, Andre Eglevsky, Frederic Franklin, Ian Gibson, Rosella Hightower, Nathalie Krassovska, Milada Mladova, Igor Youskevitch. The Original Ballet Russe, now in New York, is represented by Irina Baronova, Tamara Toumanova, Paul Petroff, Tatiana Stepanova, and Marina Svetlova. Of the Ballet Theatre, the following are frequent students: Fred Danieli, Jean Davidson, Betty Gilmore, Nina Stroganova, Anna Wiman, and Robert Wolff. Leda Anchutina, Vladimir Dokoudovsky, Kari Karnakoski are regular students at the school; as are Jane Everett, Rabana Hasburgh, Vivian Smith, Maia Abileah, and Grace Thomas, of the Radio City Music Hall. Tap dancer Paul Draper, on his New York visits, is seen at the school daily, and Jane Deering, Albia Kavan, Viola Essen, Nina Youchkevitch all include the school in their daily routine.

WENDY GAY PERKINS, *daughter of Ray Perkins of radio fame, who will dance for her teacher, Frances Chalif, at the Chalif Christmas party*



Honor★Roll

1. *Audrey Lea Barnes, five year old toe dancer of the* DOROTHY BABIN DANCING SCHOOL, *New Orleans, La.* 2. *Dottie De-Cubellis, married daughter of Larry Simonds, teaches tap, toe and acrobatic dancing at her father's studios* (MODERNISTIC STUDIOS) *in Providence, R. I.* 3. *James Reilly and John Geraci, pupils of* ELIZABETH BRYANT COMBS, *Nashville, Tenn., in an exhibition waltz.* 4. *Patricia Stowers, exceptionally talented pupil of the* SCHRADER STUDIO, *Charleston, W. Va.* 5. *Tap dancer and personality singer, Barbara Wendell, of the* IRMA HART CARRIER STUDIO, *Havana, Cuba.* 6. *Elaine Goodwin, tap and acrobatic student of* DOROTHY E. KAISER, *Glendale, L. I.* 7. *Philip Ferris, Jr., clever little singing and tap pupil of the* ANN OCHS SCHOOL OF DANCING, *New Brunswick, N. J.* 8. *Lucy Crocker, toe dancer at the* ELSIE T. OLSEN STUDIO, *Providence, Rhode Island.*

Jackie Jackson, of Maharam, designed the costumes, which were executed by Brooks, for the Wally Wanger production at the Treasure Island Nite Club, Fifty-third Street and Broadway.

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Paco Cansino has resumed his teaching at the Albertieri Studios. Studying at the studios at present is the new dance team of Tanya and Brantly.

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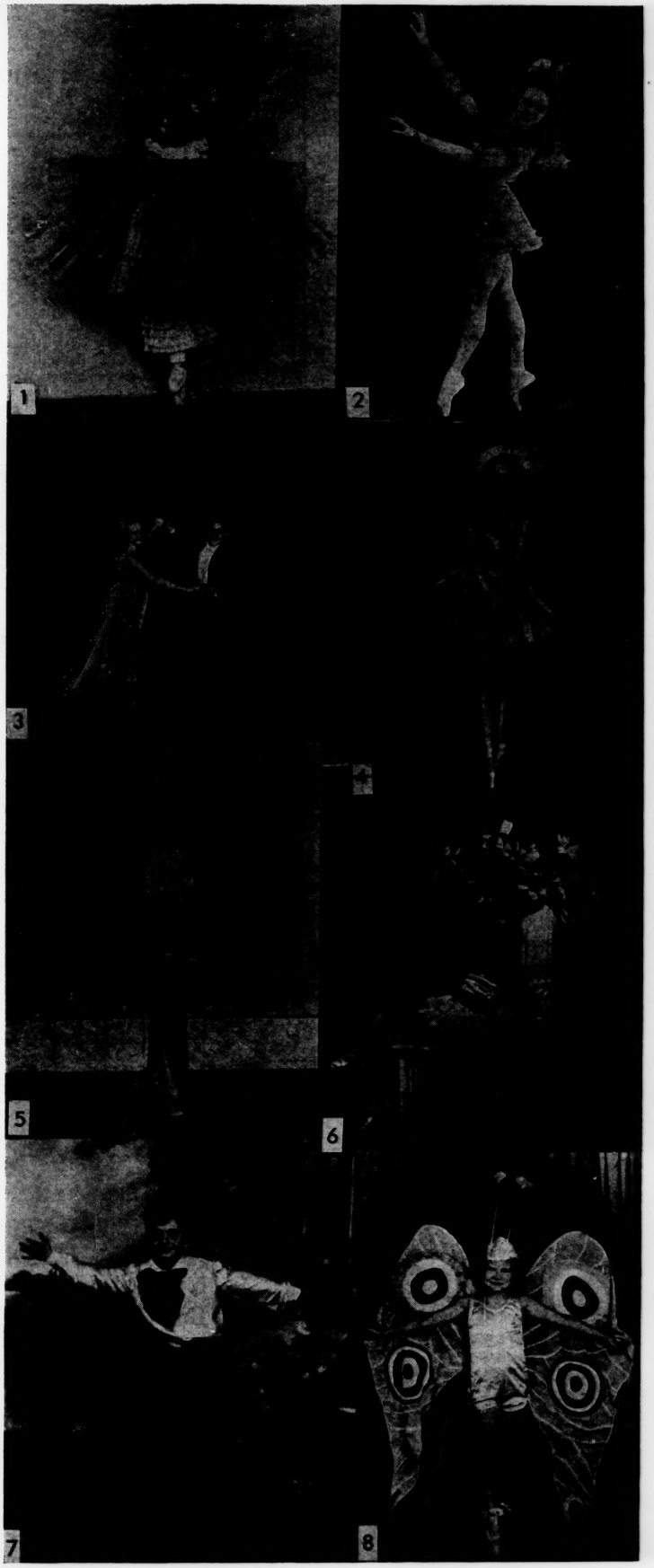
The Meekers, who have just recently returned from three months in the South, have opened their own studio. Mrs. Meeker is the former Lynn Atwood.

●

Frances L. Chalif announces that after New Year the ballroom staff will be increased to meet a large increase in student enrollment. John Wray, who is tap instructor at Chalif, in his spare moments is rehearsing a new musical show with Dennis King. Mr. and Mrs. Chalif were guests of ballerina Eileen O'Connor at her wedding to Edwin E. Hartrich, a war correspondent. Patricia Bowman was maid of honor.

(*Continued on page* 20)

PEGGY KRAFT, *professional student of Jack Stanly in New York*



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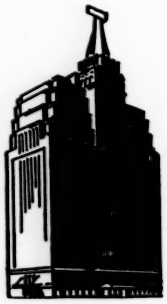

IN THE CENTER OF MID-TOWN NEW YORK

STUDENT & STUDIO

(*Continued from page* 19)

Among the many ballet students from Europe studying at the Swoboda School are Janet Maxtone-Graham, daughter of Jan Struther, author of the best seller, *Mrs. Minerva*, and Frances Shirley White, daughter of George Luke White, of the International Telephone and Telegraph Company.

• PHILADELPHIA, Pa.—On December 19, the Cowanova Group, accompanied by members of the Philadelphia Orchestra conducted by Saul Caston, presented a *Ballet-Pantomime and Divertissement*, at the Academy of Music in Philadelphia. The proceeds of this performance will go to an affiliation of the British War Relief Society, "Young America Wants Help."

• ST. LOUIS, Mo.—Many who do not know of Frank Clendenen's death will be sorry to hear that he passed away on August 26 at his home in St. Louis. F. Leslie Clendenen, for thirty-five years a prominent dancing teacher, was the author of *Treatise on Classical Dancing, Art of Dancing*, and *Dance Mad*. A recently completed book has not yet been published.

• TOLEDO, Ohio.—Mr. and Mrs. Edwin (Eddie) Hanf report a "blessed event." On November 17, Ruth Ann Hanf was born.

• MADISON, Wisc.—Leo T. Kehl, President of the Dancing Masters of Wisconsin and the National Association of Dancing Masters and the Director of the Kehl School of Dancing, celebrates his fifteenth year as dance director at the University of Wisconsin. This year he was again called upon to coach the University of Wisconsin Players in an original musical comedy production presented during the week of December 10.

• DETROIT, Mich.—Also in the "blessed event" class are Mr. and Mrs. Nicholas Tsoukalas, who announced the birth of a daughter, Nikoleta Anna, on November 30.

• LOS ANGELES, Calif.—Maurice Kosloff has inaugurated a new idea in teaching social dancing. He has large "mixing" nights, with several hundred people on the floor all learning the latest dances in a folk dance style, so that couples interchange and learn steps in unison.

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A repeat performance of the student recital at the Ernest Belcher Studios was given by popular request. The program included tap numbers by Peggy Lynch, Sharis Clifford, Betty Ellen Kershner, Barbara Lou Torrey, Daryl Hickman; and a tap number by Louis DePron, head of that department; acrobatic numbers by Esther Sato and Brownie Dimit; Spanish dances by Diane McCuistion, Lupe Pallais, Barbara Williams, Charlotte Taylor, the Travis Sisters, and Tavo and Tanya, artist students; a Hula dance by Betty Scott; and ballet numbers by Jean Harrison, Jackie Lindberg, Dolores Carle, Marian Caplan, Joanne Weinstein, Jeanette Haines, Donna Claire Prising, Bonnie Jean Folkerson, Iris Bocignon, the Harvey Twins, and Jane Blanton, with a solo by Vivien Fay, artist student. Many former students of Mr. Belcher, now professionally well known, were present in the audience. Bettymae Crane of the Crane Twins; Miles and Kover, adagio team; and June Roper and Joyce Coles, both ballerinas, were seen among them.

•

The Associated Dancing Teachers of Southern California held an election of officers on September 22. Ernest E. Ryan was elected President; H. A. Hemphill, Vice President; Hazel Moore Ahr, Secretary; Lois Naudain, Treasurer; and Ray Leslie and Adeline Leone McAdam, Directors.

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VIA THE GRAPEVINE

(*Continued from page* 17)

VERA NEMCHINOVA, brought over by the original Ballet Russe and then shelved because she was not deemed well enough known, finally achieved an appearance and proved to be the sensation of the season.

•

KATHERINE HARKIN AND FLORENCE TOMS, former Philadelphia Ballet and Chester Hale girls who have been dancing in Rio the past nine months, have returned to the U. S. Florence Toms has joined the floor show at the Hurricane while Katherine Harkin has elected to become a Rockette.

•

THE BALLET THEATRE returns to New York this month to prepare for its Manhattan performances, as yet unscheduled but probably in January or February.

•

LIVING MOVEMENT FIGURES created by Sara Mildred Strauss are the feature of an exhibit at the Kamin Dance Bookshop and Gallery. The original figurines, without visible joints, can be poised in any posture and are able to demonstrate the possibilities of creating unlimited dance movements and of correcting posture.

•

A. A. OUNANIAN-OUNANOFF, former administrator of the Ballet Russe de Monte Carlo, has completed a book soon to be published which he has titled *Inside Information About Russian Ballet.*

•

RUTH CULBERTSON, JOSE LIMON with May O'Donnell, La Meri, Hans Wiener and Erika Thimey are among the artists who will appear on the Chamber Dance Concert Series in the Wiener studios in Boston.

•

TERESITA is the new partner of Jose Fernandez, who is currently appearing in the Rainbow Room for his third return engagement.

•

ANITA ALVAREZ, formerly a leading member of Martha Graham's concert group, is a featured dancer in the Leonard Sillman show, *All in Fun,* opening in New York December 20.

•

DORIS NILES and her husband, Serge Leslie, have returned from France after many years spent abroad.

•

AUDREY COSTELLO AND JEROME ANDREWS are soloists in the new Gertrude Lawrence play with music, *Lady in the Dark,* dance directed by Albertina Rasch and opening in Boston December 30.

•

WHILE CATHERINE LITTLEFIELD is busy arranging the dances for *Crazy With the Heat,* sister Dorothie is in Philadelphia rehearsing the Philadelphia Ballet Company for its ten weeks' coast-to-coast tour.

•

CARMALITA MARACCI and her small company, of which Paul Godkin is the male soloist, are traveling by station-wagon! Immediately following their performance at New York's YMHA they jumped in the car to sandwich a concert at Greensboro, N. C., in before the following Sunday's New York performance.

•

CHESTER HALE AND HELEN MARINE, former member of the Philadelphia Ballet Company, were married late in November.

STYLE

(*Continued from page* 11)

pasture bars, one saw mud, the other saw stars." In other words, to express style, one must look for beauty, and not just the humdrum hard work of dancing.

One's carriage is very definitely a most important factor in displaying style. We doubt if a hollow chest and ill-poised head would ever impress anyone. "Looking for the mud" that the one man saw, would never get anyone very far in his work. One could never have style, with a slouchy appearance. To create style, one must stand erect and well-poised, or to quote the title of a new song, "Chest Up, Chin Out." That slogan might very well be taken as a guide to young dancers who wish to develop an impressive appearance, which is the first prerequisite of success in dancing.

The general consensus of opinion seems to be that style is an intangible something, which comes primarily from within oneself. We know that it can be developed over a period of years, for we have seen many a young person develop at least a veneer of style, under proper tutelage. It seems to develop concurrently with the development of the dancer, himself. Some dancers even have it, in extreme youth, while others, unfortunately, never acquire it.

Dancers who have style do not just go through a set of motions to music that someone has taught them, but they give of themselves . . . and give to their audience something that has, perhaps, more or less of a spiritual touch. It is a feeling of warmth that comes straight from the heart! It is also a knowledge and love of one's work. As Miss Byrne said, "Not a knowledge that has developed into a complex" . . . but a sureness that comes only from long hours of study, practice, and application.

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FLIGHTS BEYOND

(*Continued from page* 10)

One way pointing to possible future methods of teaching religion, through ultra modern theatrical means, has been shown by Walt Disney in his *Fantasia*. He carried out some of Ruth St. Denis' flights beyond the horizon with this imaginative film in which he portrayed the *Ave Maria* with a profound religious beauty, and yet he has applied the mechanical technique which he derived from his very earthy Mickey Mouse.

Another modern mechanical idea, that of a ramp, has taken seed in Miss St. Denis' mind and created an unbelievably heavenly vision. In this dream temple of hers there would be a ramp that would rise from the altar and make an incline that would completely encircle the congregation. The people of the audience would take part in the services with angelic voices and divine movement surrounding them—effecting them from all directions at once.

The dancers in Ruth St. Denis' present rhythmic choir have an inner and an outer technique. The classes are begun with a prayer and a reading from any Scripture, not necessarily Christian each time. This prepares the dancer's mind for the serious business of moving with control and religious repose to the formal rhythms of Church music.

The body from the hips down—a la Delsarte—is expressive of physical and sensual meaning and therefore not used to say anything in religious dancing. From the hips to the shoulders, including the chest, lungs and arms, the movements speak a poetical and emotional language. The head, with the arms moving upward around the head area express the mental and spiritual language.

Hence, the movements are made from the hips up in many combinations. The larger the variety of combinations, the more voluble is the rendering of religious truths.

Ruth St. Denis believes that America must return to a more believing attitude of thinking. As she expressed it: "Most of the ugliness and sterility of many of our present art forms is due to the fact that artists have nothing, or think they have nothing to lift their gaze into reverence and adoration. The very word 'reverence' is almost obsolete. Until it comes back into our vocabulary we shall not have a noble art in America."

Miss St. Denis has a firm faith that we in America will continue, as all men have done for thousands of years, to acknowledge one God. We might all benefit by her fine example of religious tolerance for she has never had any arguments over religious beliefs and rituals with her Buddhist friends or her Islamic acquaintances nor the few Brahmins she has met. She has only sought to touch their sincere and loyal devotion to the life of the Spirit which we all hold in common as ever present.

MLLE. UPANOVA

(*Continued from page* 13)

drawing to a close downtown. Baronova decided to pay one last visit to the studio, and came out unannounced one afternoon. This was in the midst of a playing of the Philadelphia Symphony record, which served as the signal for a very rare performance on Baronova's part.

What a Baronova! Paris or London or New York will never see her like this. A free and easy conception of the initial static calm of the *Dance of the Hours*. No stiff deportment as laid down in the traditional annals by Cechetti and Petipas.

Baronova was dressed in a simple summer print, and wore a knitted turban. The Swan Lake garb with its ethereal glamour was already packed. The artists clamored for more. The record was run off again. One of the costumes worn by the ensemble was drafted into quick usage. Baronova picked some worn ostrich feathers from an artist's table and then let herself go.

Mlle. Upanova blossomed forth that afternoon. And it is this Mlle. Upanova a la Baronova which the public sees in *Fantasia*. As Baronova says herself, Col. DeBasil should have seen her. Better still, the Baronova legions in Paris and London who first hailed her as a baby-star should have seen that dance.

The grapevine system spread by that time, and Walt rushed over to the studio. He was completely fascinated at first and said nothing. Then he became exultant and raved glowingly. And it is Walt's final say which stamps a Disney character. He waited until she had finished before going over for an introduction. He was certain now here was the world's greatest ballerina.

The dancer giggles over her Disney experience now. Funny thing, Baronova is not afraid to relax and have fun at the expense of her art. Which no doubt accounts for her charm (which multiplies on meeting) remaining fresh and unspoiled.

Only once did Baronova hold back. One idea man wanted the ostrich to lay an egg in a final tableau. But the entire unit rose as one man and replied coldly, "Not in our sequence." Baronova also decided that a bunch of grapes in her mouth was sufficient!

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DANCE EVENTS REVIEWED

(*Continued from page* 15)

berto Alonzo danced assisting roles with skill.

Except for Lichine and capable Paul Petroff, the company is slightly weak in its outstanding male dancers. The "other company" is strong in the male section while this one has a slight advantage on the female side. How beneficial a merge, a sort of "marriage" of the two Russian companies would be!

●

DEVI DJA AND COMPANY, *"A Night in Bali," Barbizon-Plaza Concert Hall, November* 29.

Once again New Yorkers have the rare privilege of seeing a most unusual dance event, Devi Dja and her company (including a native Gamelan orchestra) in their dances, songs, and pantomimes of the Dutch East Indies. The program, which opened for a series of week-end performances, is essentially the same as that presented last season, though it is much improved on the whole, having abandoned the few efforts at over theatricalization that were superfluous.

Also, this smaller stage was somehow more suited to the peculiar style and subtle gesture of the East Indian Art. The dances range from barbaric and exotic to the refined court dances, with humor, color, and many interesting glimpses of the life and customs of the people. Of least interest, however, were the singing numbers, though these might be more effective as an incidental part of some dance. Alone, and as music, since there was little or no action, Song of Padang (a young mother rocks her baby to sleep) was merely a rather raucous lullaby.

Devi Dja is an intensely dynamic artist of great technical command. Her physical style is most unusual in its components of strong forceful movement, almost masculine, one moment, and extremely fluid and delicate movement the next. Her most outstanding dances were Srimpi (a traditional Javanese court dance), Garuda, Lasem, and Hanouman, done in a mask of a white monkey.

The assisting company are all skilled dancers who add to the variety of this program. One would like to see much more of all of them. The costumes are fascinating, as is the weirdly monotonous music.

●

CHICAGO

By ALEXIS DOLINOFF

BALLET THEATRE, *The Chicago Civic Opera House, Chicago.*

The Ballet Theatre gave its Chicago premiere, November 3, to a brilliant audience. *Les Sylphides* opened the program, and I must remark that the corps de ballet is unusually excellent in this company. On the whole it is the best *Sylphides* I have ever seen. Karen Conrad again was a sensation in the Mazurka. Her clearness and ease are extraordinary, and her leaps are breathtaking. Her movements are delightful, but at times one does not notice them, because one is so intent watching her feet which are so precise and yet so effortless. Annabelle Lyon danced the *Waltz* with extreme grace and sweetness of classic style. Anton Dolin executed *Mazurka* with ease and softness, and definite assurance. I would like to suggest, however, that straighter knees and firmer insteps on his *entrechats* would be a great improvement. Katharine Sergava in *Prelude* was a little on the stiff side in her arms and especially her shoulders. The *pas de deux* was very well danced by Miss Conrad and Mr. Dolin, although it was played a little too slowly. Misses Alonso, Bently, Doukoudovska, Golden, Gomber, Karniloff, Kaye, Lysaght, Mortrude, Suarez, Szabova, Valbor, Wilcox, Wilson, Wynn, Yeager, as ensemble, contributed to a large success.

The Great American Goof, with choreography by Eugene Loring, and music by Hen-

(*Continued on page* 24)

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DANCE EVENTS REVIEWED

(*Continued from page* 23)

ry Brant, is a ballet-play by William Saroyan. The Chicago premiere was its first performance outside of New York City where it received its world premiere on January 11, 1940, at the Center Theatre. It has been somewhat shortened, but, nevertheless, is still too long and monotonous, and I doubt very much if it will ever be popular with the public. Loring is splendid as the Goof. Nana Gollner dances the Mysterious Woman, which was originally danced by Miriam Golden, and dances and acts well, but is noticeably not familiar with the part. Antony Tudor's portrayal of The Dummy is excellent. Unfortunately, however, his speaking lines are hardly audible beyond the first few rows of the orchestra.

The Love Song (choreography by Adeline Genée to music by Dora Bright) is a light, short ballet-pantomime. It was nicely danced by Nina Stroganova and Anton Dolin, but it is so unimportant and uninteresting that, regardless of my respect for Mme. Adeline Genée. I can see very little reason for putting it on.

Capricioso, a world premiere, with choreography by Anton Dolin, and music by Cimarosa, is a light and bright little ballet without story. The costumes and scenery are colorful, and the dances, in the style of divertissement, are gay. Perhaps, the most effective number was the *No. 5 Sonata*, excellently danced, with many sharp, quick steps and turns, by Karen Conrad and Leon Danielian. Anton Dolin is at his best in *Pas de Cinq*, with Messrs. Danieli, Dickson, Reed and Robins, and his *jetés en tournant*, finishing on one knee, are splendidly executed. Nina Stroganova is strong and firm in her solo, as well as poetical in the restfully charming *pas de deux*, with Dolin. Annabelle Lyon is delightful with Dimitri Romanoff in the number called *Pastorale*.

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The *Jardin aux Lilas* is undoubtedly the most beautiful ballet in the repertoire of the Ballet Theatre. The choreography is superb, and it is hard to imagine that Antony Tudor's genius could ever surpass this masterly ballet. Annabelle Lyon, as The Bride-to-Be, is exquisite, with much charm and dancing personality. Hugh Laing, as Her Lover, is very much suited to the part, and his dancing has improved since the season at the Center Theatre in New York. Antony Tudor, as The Man She Must Marry, portrays the part of severeness and austerity with conviction. Karen Conrad, as An Episode in His Past, shows a great deal of dramatic ability, and her dancing is flowingly faultless. Nothing is overdone; all are well fitted to their roles, including the supporting cast of Friends and Relations; and altogether, the ballet is very beautiful.

Voices of Spring has been shortened a great deal by Anton Dolin; unfortunately, in the wrong places. The abbreviated score of Johann Strauss has lost much of its original charm and continuity, and although the ballet was a little too long before, it would have been much better to have left it intact, as arranged by Mikhail Mordkin. However, *Voices of Spring* is charming and delightful. Nana Gollner danced well in the part of The Toast of Vienna, originated by Patricia Bowman, but was definitely unsuited for it. Anton Dolin, as the Lieutenant, was brisk and naive. Nina Stroganova was good, as usual, as the Flower Vendor, and danced with the assurance that is hers. Karen Conrad is the ever delightful Flirt, and her *entrechat six* and *brisé volé* may be envied, even by male dancers. Although Leon Danielian, The Lamplighter, should also be mentioned as doing some good work, he would do well to watch his timing.

Peter and the Wolf, to Prokofieff music, with choreography by Adolph Bolm, is another delightful ballet, with Eugene Loring a splendid Peter. I am sure Eugene Loring must live the part to portray it so appealingly, and obviously he must have much fun doing it. Alicia Alonso gave an excellent performance as the Bird, and on another occasion, the same part was equally well danced by Nora Kaye. Karen Conrad as the Duck is extremely clever, and wins the wholehearted sympathy of the audience when she falls prey to the Wolf. Nina Stroganova is outstanding as the Cat, and prowls softly about, at times on all fours. Edward Caton (the Grouchy-Grandfather), David Nillo (the Wolf), Donald Saddler (the First Hunter), and Messrs. Robbins, Kriza, Godwin, Dickson, Alonso, Danieli (the Frightened Companions), all are good; and, Lucia Chase, as commentator backstage, has a pleasant speaking voice.

The Bluebird, from Tschaikowsky's Sleeping Princess, was danced on a stage which effectively created the impression of vast space. Karen Conrad, whose grandeur, style, dignity, and technique are superb, and whose sharpness and quickness are unbelievable, yet gracefully perfect, and Anton Dolin, whose dancing was good, were applauded throughout the *pas de deux* and received a tremendous ovation when the curtain fell.

Again, *Goyescas* was a disappointment. Whereas, the New York performance had dancing, but no story, the Chicago premiere had a story, but little "dancing" (and none of it was Spanish). It was boring from beginning to end with a few exceptions: The acting of Lucia Chase as the Marchesa; some nice dancing on the part of Katherine Sergava, as the Maiden; Jerome Robbins, whose style is agreeable, but who does very little; and, of course, the scenery and costumes by Nicholas de Molas; and the music by Granados. Somehow, it is hardly believable that Antony Tudor could have created such a poor choreography.

Giselle is well restaged by Anton Dolin, and runs true to the old traditional form. As Count Albrecht, Dolin is one of the best I have ever seen. His dancing is up to its usual high standard, and his portrayal of the part is excellent. There is little that can be improved on. Nana Gollner, as Giselle, dances ably. Some of her *balances* on toe are breath-taking, and her *pirouettes en dedans in attitude* are perfect. I cannot say the same about her acting. There is none of that charm and fineness that Giselle should possess, and her mad scene in the first act is definitely coarse. Nina Stroganova, as the Queen of the Willis in the second act, does the role very competently, and her dancing is attractive and good. Nora Kaye and Alicia Alonso dance well together as the Willis; also good are Anne Wilson (Giselle's Mother) and David Nillo (the Gamekeeper). The entire production of Giselle is refreshing and clean, and costumes and scenery as charming.

Opened by the *Grand Pas de Trois*, (which I always feel has no reason to be in it at all), *Swan Lake* was splendidly danced by Karen Conrad, Nina Stroganova, and Leon Danielian. Nana Gollner was majestic as the Queen of the Swans, and displayed some brilliant dancing. If she would think of straightening her knees on the *arabesques* and keeping her shoulders down on her *pirouettes*, there would be little to criticize. Anton Dolin made a fine Prince Siegfrid, but his dancing was not good on this occasion. The *Pas de Quatre* of the Cignets (the Misses Alonso, Doukoudovska, Valbor, and Wynn) was well performed.

Judgement of Paris, with choreography by Antony Tudor, and music by Kurt Weill, reveals an episode in the night life of Paris in which Antony Tudor (a Customer in a Café) is robbed of his valuables when he drinks too much by Hugh Laing (a Waiter) and the Three Entertainers: Maria Karniloff (Juno), Katherine Sergava (Venus) and Lucia Chase (Minerva). To Maria Karniloff goes the "Highest Honors." She was absolutely superb in the interpretation of her part; in the vulgarity of her dance, and in her brazen contempt for the drunken customer whom she was to entertain. So splendid was her dance, that the rest of the ballet seemed pale in comparison.

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AGNES DE MILLE AND HER DANCE ENSEMBLE. *Goodman Theatre, November* 1.

The entire choreography for this program was conceived by Miss de Mille, with simplicity and a great deal of pantomime predominating throughout. *Rehearsal: Symphonic Ballet*, danced by Miss de Mille, and *Rehearsal: Modern Dance Group*, danced by Miss de Mille and Sybil Shearer, were two interesting takeoffs on the ballet and modern dance. Agnes de Mille, herself, was at her best in *Forty-Niner*, consisting of two parts, Hoe-Down and Virginia Reel, and set to cowboy tunes. The number which had the most dancing in it, purely in the "dance" sense of the word, was *Pavane*, with music from the motion picture version of *Romeo and Juliet*. This was nicely danced by Katherine Litz and Joseph Anthony. Other numbers that were particularly interesting included *May Day*, with Miss de Mille and Mr. Anthony; *Ballet Class*, *After Degas*, with Miss de Mille; and *Ouled Nail*, in which Miss de Mille exhibited an interesting technique of muscular control in dancing. There was little "dance" technique displayed, but the program was, nevertheless, entertaining and well arranged.